

**MA (MUSIC) Hindustani Music Vocal Admission  
criteria**

**Eligibility**

1. B.A. with Music/B.A. (Hons. Music) Aggregate marks 40% and Music subject Marks 50%.
2. B.Com., B.Sc. & B.A. (without Music) aggregate 40% alongwith University Diploma in Music/Sangeet. Visharad/Sangeet Prabhakar/Sangeet Vid. (Aggregate marks 55%).
3. The admission shall be strictly on the basis of merit against the total number of seats approved by the University for the both campuses, separately, and also for other affiliated colleges. The reservation rules prescribed by the U.K. Governemnt and University shall be applicable.

**M.A. (Music) Vocal  
I<sup>st</sup> Semester**

<b>1.</b>	Two Theory papers	(75+75)	<b>Total 150 Marks</b>
	Internal Assessment	(25+25)	<b>Total 50 Marks</b>
			<b>Total 200 Marks</b>
<b>2.</b>	Two practical papers each of 100 Marks		<b>Total 200 Marks</b>
	<b>Theory Paper</b>		<b>Max 75 Marks</b>

**Applied theory of Music**

1. Theoretical Study of the Ragas Prescribed for Practical paper-I<sup>st</sup> of M.A. (Music I<sup>st</sup> Semester)
2. To Compose and write Notation of given piece of verse in the ragas prescribe for practical paper II<sup>nd</sup> of I<sup>st</sup> Semester.
3. Writing of Muktalap and tanas, boltanas in the Ragas prescribed for the Practical paper II<sup>nd</sup> of I<sup>st</sup> Semester.
4. Knowledge of the Ragas classification and intensive study of Ragas as prescribed in Practical paper I<sup>st</sup> of I<sup>st</sup> Semester.
5. Writing of Dhrupad & Dhamar in notation with different laykaries in ragas prescribed for I<sup>st</sup> Semester

**Internal Assessment**

**25 Marks**

**Theory Paper II<sup>nd</sup>**

**Max 75 Marks**

**General Theory of Music**

1. Essay on any given topic for not less than 500 words.
2. Life sketch and contribution to Music of the following Musician.
  1. Abdul Kareem Khan

2. Amri Khan
  3. Amir Khusro
  4. Alladin Khan
  5. Omkarnath Thakur
  6. Krishna Rao Shankar Pandit
3. General Principle of Voice Culture

**Internal Assessment**

**25 marks**

Note : Internal assessment will be on the basis of written exam

**Practical – 1<sup>st</sup>**

**100 Marks**

1. Intensive study of any two of the following Ragas classified under section (A) and general study of Ragas classified under Section (B)

**50 Marks**

- |        |   |                  |
|--------|---|------------------|
| Kalyan | – | Shyam Kalyan (A) |
|        |   | Nand (B)         |
| Bihag  | – | Maru Bihag (A)   |
|        |   | Bihagda (B)      |
| Kafi   | – | Bageshree (A)    |
|        |   | Patdeep (B)      |

In intensive study, all three ragas with vilambit Khayal and Madhyalaya Khayal are to be learnt, where as in the Ragas of general study, development of Ragas in Alap and Tanas with Madhyalaya Composition, preferably in other Tala than Teen Taal are to be learnt.

2. One Dhrupad and one Dhamar with different Layakaries in the ragas prescribed for 1<sup>st</sup> Semester. **20 Marks**
3. Practical demonstration cum-Viva-Voce examination will be held. P.S. Knowledge of Ragas Tablas and theory portion previous years is essential. **30 Marks**

**Practical II<sup>nd</sup>**

**100 Marks**

**Practical demonstration with Viva-Voce**

1. Vilambit Khayal with alap and Taan in any two of the following ragas and Madhya Laya khayal in each to be learnt. **40 Marks.**
1. Bhairavi
  2. Yaman
  3. Bihag
  4. Alhaiya Bilawal
2. Baithki Holi (Kumaoni) or Thumri or Dadra in Rag Kafi/Pilu/Khamaj. **20 Marks**
3. Bhajan or Ghazal **10 Marks**
4. Viva Voce **30 Marks**

**M.A. (MUSIC) Vocal**  
**II<sup>nd</sup> Semester**

1. Two Theory papers	(75+75) =	<b>Total 150 Marks</b>
Internal Assessment	(25+25) =	<b>Total 50 Marks</b>
		<b>Total <u>200 Marks</u></b>
2. Two Practical papers each of 100 Marks.		<b>Total 200 Marks</b>

**Theory paper – 1<sup>st</sup>**

**Max. 75 Marks**

**Applied Theory of Music**

1. Theoretical study of the Ragas prescribed for practical paper– 1<sup>st</sup> of M.A. (MUS) II<sup>nd</sup> Semester.
2. Writing of Muktalap and Taan/Boltaans in the Ragas prescribed for the paper Practical II<sup>nd</sup> of II<sup>nd</sup> Semester.
3. Knowledge of the ragang classification and intensive study of Ragas as prescribed in practical paper 1<sup>st</sup> of II<sup>nd</sup> semester.
4. To compose and write notation of given piece of verse in the ragas prescribed for practical 1<sup>st</sup> of II<sup>nd</sup> Semester.
5. Detail study of Kumaoni folk music

**Internal Assessment**

**25 Marks**

**Theory Paper – II<sup>nd</sup>**

**Max. 75 Marks**

**General Theory of Music**

1. History and Aesthetic of Music.
2. Emotional Expression through Music.
3. Brief cultural history of India with special reference to music from Vedic period to Modern time.
4. Knowledge of the ancient Musicology from selected Sanskrit texts of Bharat (Natya Shastra) Sangeet Ratnakar and Brihadeshi.
5. Music of Ramayan, Mahabharat and Puranas.

**Internal Assessment**

**25 Marks**

Note: Internal Assessment will be on the basis of written exam.

**Practical – 1<sup>st</sup>**

**100 Marks**

1. Intensive study of any two of the following ragas classified under section (A) and general study of any two ragas under section (B) **50 Marks**

Bhairav	–	Ahir Bhairav (A) Bairagi (B)
Sarang	–	Sudha Sarang (A) Madmad Sarang (B)
Bilawal	–	Devgiri Bilawal(A) Yamani Bilawal(B)

In intensive study, Vilambit Khayal & Madhyalaya Khayal are to be learnt where as in the Ragas of general study development of Ragas in Alap and Taans with Madhyalaya Composition preferably in order taal than Teen taal are to be learnt.

2. Practical demonstration and Viva Voice examination will be held. **30 Marks**
3. Vilambit Khayal with alap and Taans in any one of the following ragas and Madhyalaya in each to be learnt. **20 Marks**
  1. Bhairav
  2. Kedar
  3. Malkauns
  4. Jaunpuri

### **Practical – II<sup>nd</sup>**

**100 Marks**

### **Stage performance**

**80 Marks**

1. A student is required to perform any one raga for not less than 20 minutes before an invited audience. Raga has to be selected from the ragas prescribed for practical 1<sup>st</sup> the performance should be followed by light music.
2. One Dhrupad and Dhamar with different layakaries in ragas prescribed for practical 1<sup>st</sup> of II<sup>nd</sup> semester. **20 Marks.**

**M.A. (MUSIC) Vocal**  
**III<sup>rd</sup> Semester**

1. Two Theory papers	(75+75) =	<b>Total 150 Marks</b>
<b>Internal Assessment</b>	<b>(25+25) =</b>	<b>Total 50 Marks</b>
		<hr/>
		<b>Total 200 Marks</b>
		<hr/>
2. Two Practical papers each of 100 Marks		<b>Total 200 Marks</b>
<b>Theory paper – 1<sup>st</sup></b>		<b>Max. 75 Marks</b>

**Applied theory of Music**

1. Theoretical study of the Ragas prescribed for practical paper 1<sup>st</sup> of III<sup>rd</sup> Semester.
2. Writing of Muktalap and taan/boltaan in the Ragas prescribed for practical paper II<sup>nd</sup> of III<sup>rd</sup> Semester.
3. Knowledge of the Raganga classification and intensive study of ragas as prescribed in practical in practical paper 1<sup>st</sup> of III<sup>rd</sup> Semester.
4. Writing of Dhrupad and Dhamar in notation with different laykaries in ragas prescribed for III<sup>rd</sup> Semester.

**Internal Assessment**

**25 Marks**

**Theory paper –II<sup>nd</sup> (General theory of Music)**

**75 Marks**

1. Comparative study of Hindustani and Karanatak Music with reference to swara. Raga and Taal.
2. Study of prabandh, Jali Gayan and Raag Gayan.
3. Explanation of shruti Gram and Moorchhana.
4. Study of Taals used for different varieties of vocal Music.

**Internal assessment**

**25 Marks**

Note: Internal Assessment will be on the basis of written exam.

**Practical – I<sup>st</sup>**

**100 Marks**

**Practical Demonstration with Viva Voice**

1. Intensive study of any two of the Following Ragas classified under section (A) and general study of Raga classified under section (B) **50 Marks**

Todi Ang	–	Bilaskhani todi(A)
		Gujri todi(B)
Kanada Ang	–	Kaunshi Kanada(A)
		Abhogi Kanada(B)
Malhaar Ang	–	Miya Malhar (A)
		Gaud Malhar (B)

In intensive study vilambit Khyal and Madhya Laya Khayal are to be learnt where as in Ragas of General study development of Ragas in Alap and Taan with Madhyalaya Composition preferably in other in other taal than Teen taal are to be learnt.

2. One Dhrupad and Dhamar with different layakaries in the ragas prescribed for III<sup>rd</sup> Semester. **20 Marks**
3. Viva- Voce **30 Marks**

**Practical II<sup>nd</sup> 100 Marks**

**Practical Demonstration with Viva voice**

1. Vilambit Khayal with alap and Taans in any two of the following ragas and Madhyalaya Khyal in each to be learnt. **50 Marks**
  1. Madhuwanti
  2. Sudh kalian
  3. Sohani
  4. Pooriya dhanashree

2. Ability to sing Tarana, Bhajan and Ghazal **20 Marks**
3. Viva Voce **30 Marks**

**M.A. (MUSIC) Vocal**

**IV<sup>th</sup> Semester**

- |  |           |                               |
|--|-----------|-------------------------------|
| 1. Two Theory papers                     | (75+75) = | <b>Total 150 Marks</b>        |
| <b>Internal Assessment</b>               | (25+25) = | <b>Total 50Marks</b>          |
|  |           | <b>Total <u>200 Marks</u></b> |
| 2. Two Practical paprs each of 100 Marks |           | <b>Total 200 Marks</b>        |
| 3. <b>Project –</b>                      |           | <b>Total 100 Marks</b>        |

**Theory Paper 1<sup>st</sup> 75 Marks**

**Applied theory of Music**

1. Theoretical study of the Ragas Prescribed for practical paper 1<sup>st</sup> of IV<sup>th</sup> Semester.
2. Writing of Muktalap and taan/Bole taan in the Ragas prescribed for the practical paper II<sup>nd</sup> of IV<sup>th</sup> Semester.
3. Knowledge of the Rangan classification and intensive study of Ragas as prescribed in practical paper – 1<sup>st</sup> of IV<sup>th</sup> Semester.
4. Writing of Dhrupad and Dhamar in notation with different laykaries in the ragas prescribed for IV<sup>th</sup> Semester.

**Internal Assessment** **25 Marks**  
**Theory Paper –II<sup>nd</sup>** **75 Marks**

**General Theory of Music**

1. Study of Gharana of Khayal Gayaki
2. Study of Khayal, Dhrupad, Dhamar, Thumri, Dadra and Tappa with their historical background.
3. Study of Kumauni Holi.
4. Research Methodology in Music (Meaning area sources)

**Internal Assessment** **25 Marks**

**Practical – 1<sup>st</sup>** **100 Marks**

Practical Demonstration with Viva-Voice

1. Intensive study of any two of the following Ragas classified under section (A) and general study of Ragas classified under section (B) **50 Marks**

Asavari Ang – Komal Rishab Asavari (A)

Devgandhar

Kauns Ang Jog (A)

Jog kauns (B)

Khamaj Ang Rageshree (A)

Malgunji (B)

2. Vilambit Khayal with alap and taan in any one of the following rag and Madhyalaya Khayal in each to be learnt. **20 Marks**

1. Darbari Kanada

2. Chhayana

3. Multani

4. Lalit

4. Viva-Voce **30 Marks**

**Practical – II<sup>nd</sup>** **100 Marks**

1. **Stage Performance** **80 Marks**

A student is required to perform any one rag for not less than 20 minutes before an invited audience. Rag has to be selected from the Ragas prescribed for practical-1<sup>st</sup> the Performance should be followed by light/folk Music.

2. One Dhrupad and Dhamar in the ragas prescribed for IV<sup>th</sup> Semester **20 Marks**

3. **Project**– Project Report on any suggested by the concerned followed by Viva-Voce. **100 Marks**

Project Dissertaion has to be between 40 to 50 Page.

In M.A. IV<sup>th</sup> semester every student will submit a project report on anyone topic related with various aspects of Music. The project report should be original in nature. The references taken from journals, books or web must be properly documented (for example name of the journal or book, page number, name of the author, and year).

The project work must be submitted in the department at least 15 days before the practical examination so that it may be evaluated by the external examiners also.

